The Magazine of the Missouri Historical Society • Volume 46, Number 1 • Spring 2026

Gateway

The Great Divorce
St. Louis City and County's Dividing Line

Haunted by History
McDowell's College, Gratiot Street Prison, and St. Louis Memory

Lost, Found, Rescued
A World's Fair Mystery

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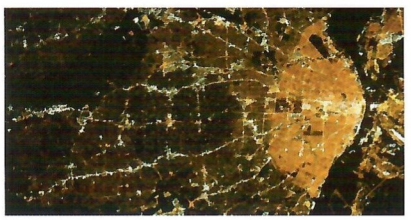

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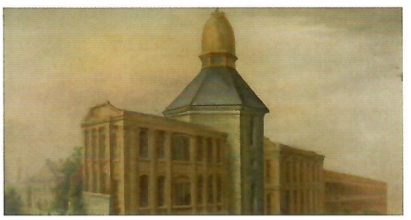

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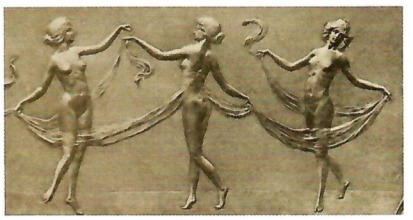

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GUSTAV LIND

GEB. 27. MAI 1856 — GEST. 22. JANUAR 1903

LEHRER
FÜR TREIB- UND CISELIR-KUNST AM KÖNIGL. KUNSTGEWERBE-MUSEUM
ZU BERLIN VOM 1. OKTOBER 1881 BIS 1. JULI 1891

BEGRÜNDETE
DIE METALLBILDHAUEREI AM 1. OKTOBER 1891
UND WAR DEREN INHABER BIS ZU SEINEM TODE

Lost, Found, Rescued

A World's Fair Mystery

To David R. Francis, the man who guided the 1904 World's Fair into existence and served as its president, Germany staged the Fair's most spectacular international exhibit. Francis had especially high praise for the country's showing at the Palace of Varied Industries—in particular, the German Court of Honor. Among the items prominently displayed there were a 2,500-pound German-made bronze bald eagle and two 120-pound bronze tubs. Over seven months, nearly 20 million enthralled visitors flocked to the Fair's gardens, palaces, Pike attractions, and exhibit halls, and many of them cast their eyes upon these two bronze tubs, which are still around today. How they made their way to a rural Missouri backyard has been a mystery for decades, but recent research has revealed some intriguing clues.

By *Rodney Wilson*

At the end of a mile-and-a-half-long gravel road on a summer day 50 years ago, in an overgrown patch of rural Missouri lawn about 80 miles south of Forest Park—where in 1904 the World's Fair shone brightly across 1,200 acres of majestically landscaped terrain dotted with blinding-white palaces—a man born in Kansas in 1931 heard the sound of his metal shovel clanging against a metal object.

Several months prior, in March 1973, that man, Denzel Jennings, and his 39-year-old wife, Joann, had purchased more than 300 acres of land on the St. Francis River in St. Francois County, about 8 miles south of Farmington. Decades before, a farmhouse and outlying buildings had been constructed on about

The only known image of Gustav Lind, teacher of metal arts (1881–1891) and a metal sculptor (1891–death). Published in Gustav Lind: Metal Sculptor *(1905?). Digitization by Dietmar Katz, 2025. Donated by Paul Krüger to the Art Library, State Museums in Berlin, Prussian Cultural Heritage Foundation.*

The tubs on the Jenningses' property at the time they were excavated. They were painted white, the interior liners were largely rusted, the feet had long been sunk into the ground, and the frames were weak. Unknown photographer (likely Denzel or Joann Jennings), around 1974. Courtesy of Rodney Wilson.

15 acres of cleared space, beautifully nestled in the river's bend with water views on three sides and the St. Francois Mountains to the west. But by the early 1970s, the home needed updating, some pastures were overgrown, and the lawn—pristinely manicured in its glory days—showed areas of neglect.

The property's outdoor restoration began when Joann asked Denzel about clearing a particularly unkempt parcel. It was during this project that Denzel's shovel hit the hard object. After removing some debris, he saw a large metal tub, long hidden from view by nature's need to triumph. The tub was sinking into the soil, in some places nearly a foot down. Ripping away fallen twigs, many seasons of weeds, and stockpiles of leaves, Denzel discovered it had an identical twin.

About 4 feet long, 2 feet wide, and 3 feet tall, the items appeared to be—and for the next half century were called—"tubs" or "bathtubs." Their exteriors had been painted white, and their interior tin liners were in bad shape. They'd been used as iris beds.

The Jenningses had no idea where these bathtub-planters originated, how long they had been sinking into the soil at their new home, or who first brought them to this rural place. They'd purchased the home from the estate of a childless widow who outlived her husband by 15 years. No one was left to provide answers.

After their rescue, the tubs were stored in an on-site shed until 1981, when Joann hired Loyd Ervin and Stan Winkler, of Ervin's Metalsmiths in Cape Girardeau, to restore them. The white paint was removed to reveal brilliant, well-preserved bronze exteriors and gracefully dancing figures that were previously obscured. Ervin and Winkler reinforced the tubs' skeletal frames with new steel and replaced their irreparably damaged liners.

Over the next 40 years the Jenningses kept the tubs protected from nature—and never ceased being curious about their history. From neighbors, they heard stories about their home's previous owner, a man from St. Louis. Some mentioned an association with a fancy St. Louis hotel. Others told tales of weekend-long poker games with city friends who enjoyed lots of drinking and smoking. Maybe there was an underworld connection, a few suggested—a machine gun had been found in the property's pond, after all. Amid the gossip and speculation, a few clues to the tubs' provenance began to emerge.

In 2012—nearly a decade after Joann Jennings's death—Melissa and Bruce Workman bought Farmington's historic McCormick House, built in 1875. The Jenningses had previously owned and restored the McCormick House, and in 1988 Joann saw to it that it was added to the National Register of Historic Places. One of the tubs had been placed in this house, next to a water basin and pitcher, as appropriate for a "bathtub." It now became the property of the Workmans.

The Workmans brought new energy to the quest to find the tub's origin. In 2013 they took it to the Saint Louis Science Center for a filming of KETC's *Trash or Treasure*, hoping someone might be able to provide a backstory. A moment of possibility presented itself when they met Mike Truax of the 1904 World's Fair Society. Truax briefly examined the tub and declared it grand, but in that moment, he was unable to find a link to the St. Louis World's Fair.

Five years later Denzel Jennings—by then in his eighties—and the Workmans brought both tubs to an all-day taping of *Antiques Roadshow* at America's Center in St. Louis. It was there, for the first time, that an expert identified a few pieces of the puzzle. Deciphering the artist's signature was crucial: "C. Lind," as it was long supposed, was actually "G. Lind," and it stood for Gustav Lind. The appraiser also confirmed that Gustav Lind *was* indeed among the German exhibitors at the 1904 World's Fair, but there wasn't any proof that these tubs were actually exhibited there. Nor did the expert assign them a monetary value—although he remarked they were "one of a kind." Their true purpose also remained undetermined. No one suggested that these items were anything more than "bathtubs."

In 2021 the Workmans sold their tub to Gene and Annette Fritsche. The next year, shortly before his death at age 90, Denzel Jennings also sold his tub to the Fritsches, after holding onto it for nearly half a century. As Denzel settled his earthly affairs, it was important to him that the tubs were once again a set, just as they'd been when he found them—and when Gustav Lind sculpted them into existence.

The Fritsches placed both tubs in the display window of their Main Street antique store in Park Hills, a St. Francois County town of 8,700. Raggedy Annie's, the Fritsches' shop, was part mercantile venture, part museum. Gene Fritsche is a collector of memorabilia, artifacts, and the stuff of history. A space at the rear of the store, christened Cities Museum, was where he exhibited items related to the four towns that in 1994 were subsumed to create Park Hills, as well as the local Flat River Junior College/Mineral Area College. Founded in 1922, it's the second oldest of Missouri's dozen community colleges.

No one visited Raggedy Annie's without getting a one-man tour of Cities Museum. Nor did anyone leave Gene's shop without having their attention directed toward two shiny objects in the front display window: "These bathtubs are from the St. Louis World's Fair!" The "bathtubs" weren't easy to see—they were stuffed among the items typical of those found in rural antique stores—but their beauty was evident: two ornately decorated metal pieces with three beautiful female figures dancing nude on both side panels. Taped to one of the panels was a 3-by-5 notecard: "1904 World's Fair Exhibit/Gustav Lind/Bathtub."

But were they truly from the 1904 World's Fair?

One of the jardinieres on display at Raggedy Annie's in Park Hills, Missouri. The notecard's inscription reads, "1904 World's Fair Exhibit. Gustav Lind. Bathtub." Photograph by Rodney Wilson, May 2025.

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In the 50 years since the tubs had been unearthed, definitive proof that they were displayed at the World's Fair remained elusive. Google searches revealed little more than a brief mention of them in a short *St. Louis Magazine* story about the *Antiques Roadshow* taping and an article by Pam Clifton, who wrote a *Daily Journal* (Park Hills) cover story about the tubs when they were displayed at the Farmington Public Library in 2019.

Deeper research turned up baptismal and death records for Gustav Lind, solidifying formerly unknown biographical facts about the artist: He was born in Vienna in 1856. His parents were Josef Lind and Magdalena (Graf) Lind, both deceased at the time of their son's death. Gustav was Catholic and single. He died at his 2 Blumeshof Strasse residence in Berlin at 11am on January 22, 1903. He was 46. Lind had at least one sister, Rosa Fried, and one brother, Nikolaus Edler Lind-Gapp, who was a senior official of the Austrian Ministry of Finance and had provided the death certificate's details. Gustav Lind's occupation was listed as *ciseleur*, from the French for "metal chaser."

Three announcements were published in the newspaper *Berliner Tageblatt* after Lind's passing. First was a death and funeral announcement posted by Nikolaus and Rosa: "After a short illness, our beloved brother, the metal sculptor Gustav Lind, passed away on Thursday the 22nd of [January 1903]. This is expressed with deep sadness on behalf of the bereaved. The funeral will take place on Sunday, the 25th, at 3:30 p.m. from the mortuary of the Sudende churchyard." The next day the Association of Berlin Artists posted a tribute to their "long-time regular member, Mr. Metal Sculptor Gustav Lind." The day after Gustav's funeral, Nikolaus posted a thank-you note acknowledging the "generous sympathy shown to us on the occasion of the passing of our beloved brother, the metal sculptor, Gustav Lind." A few weeks later, the newspaper *Börsen-Zeitung* (Berlin) carried an announcement that Paul Krüger would take over as the new owner of Lind's Berlin shop.

Using the German word for his occupation as it appeared in these death notices—*metallbildhauer*—German-language Google offered a few more details about the little-known Gustav Lind, including a scant 52-word German Wikipedia page that hinted at his other metalwork. *The Archer*, for example, was finished in 1901, and it still stands in Potsdam's Sanssouci Park, amid the gardens that surround Sanssouci Palace. According to a German-language webpage about the park, this statue of Apollo is "based on a design by Ernst Moritz Geyger" and "carried out . . . as copper work by the ciseleur Gustav Lind." A 2024 newspaper story about *The Archer*'s restoration corroborates Lind's involvement: "[Geyger's] 1895 design was converted into a copper *repoussé* by the Potsdam-based tinsmith and metalworker Gustav Lind." Among his other collaborative work is a well-known sculpture of Otto von Bismarck, which was "modeled by Professor [Adolf] Brütt and created by sculptor Gustav Lind of Berlin," as well as Berlin's monument to Kaiser Wilhelm I, which was completed in 1897 and is believed to have been the largest sculptural work ever created in Germany. Although the monument survived World War II, it was destroyed by East German Communists in 1950.

Lind's work was regularly profiled in German art and architecture magazines, notoriety that would lead to the 1904 World's Fair in St. Louis. Because the Fair was originally scheduled to open in April 1903—the centennial of the Louisiana Purchase—by 1902, Lind would have been steeped in his artistic process. When word came that the Fair's opening day had been pushed back an entire year, Lind had extra time to complete his projects. By the time Lind died in January 1903, his projects were largely (perhaps even completely) finished ahead of the original April 1903 deadline.

Between April 30 and December 1, 1904, nearly 20 million visitors descended on the fairgrounds and immersed themselves in exhibitions from more than 60 countries, many of them housed inside opulent palaces devoted to human industry and culture. World's Fair president David Francis called Germany's displays "a marvelously rich and varied collection of

The Palace of Varied Industries at the World's Fair. Photograph by Emil Boehl, 1904. Missouri Historical Society Collections.

exhibits" with a "lavish disregard to cost." German exhibits spanned the entire fairgrounds, and Francis pointed to the quality of its products as evidence that "the brain of a mighty nation had been at work."

The German exhibit in the Palace of Varied Industries, Francis observed, was like being "in the palace of a king." Covering 70,000 square feet, it included 13 rooms surrounding an outdoor summer garden that extended into the palace's courtyard. Francis singled out the "wonderful" eagle at the German Court of Honor, and he described how "each feather [was] separately forged, the completion of which would require the work of 100 men during one year."

Every one of the Fair's German exhibitors, items, and locations was detailed in the 600-page *Official Catalogue: Exhibition of the German Empire*. Gustav Lind is cited in the index: "Lind, Gust., Nachfolger, Berlin . . . 443, 457." The word *Nachfolger*—"successor"—indicates that Lind was represented by someone else, a hint to one of three circumstances: He was retired from his business; he was the company's former owner; or he was deceased (the actual case).

According to the *Official Catalogue*, Lind's firm specialized in "high class goods: wrought copper and bronze figures, chimney pieces, façades, reliefs, and wrought and chisled [*sic*] work in every kind of metal." Lind's contributions to the German exhibits were listed as "two bronze flower stands filled out with wrought figures, two large lions heads in bronze," both in the German Court of Honor in the Palace of Varied Industries. Although the catalog mentions that Lind's "bronze pillars and bronze railings" and "bronze gates" stood in "the Bath exhibition," nothing indicated that Lind had "tubs" or "bathtubs" on exhibit at the Fair.

It is in the smaller, 72-page *Descriptive Catalogue of the German Arts and Crafts at the Universal Exhibition, St. Louis, 1904* that the mistaken notion that these items are "bathtubs"—as they were called for 50 years—is definitively laid to rest. The catalog contains a photograph of August Gaul's 2,500-pound bronze bald eagle stationed at the entrance to the German Court of Honor, which indirectly captures one of the planters. A second photograph directly captures one of Lind's items in a raised niche above one of his lion heads. An English caption explains both the intended purpose of and correct nomenclature for these "tubs": "Bronze Jardinieres. Hand hammered figures and lion head. Bruno Möhring, Architect, Berlin. By Gustav Lind, Metal Sculptor, Berlin."

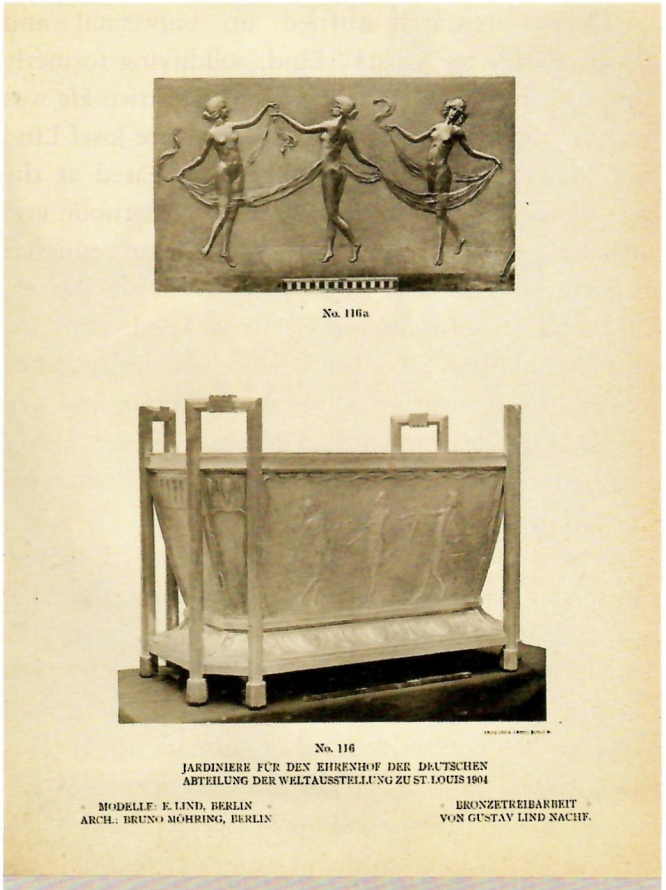
No. 116a
No. 116
JARDINIERE FÜR DEN EHRENHOF DER DEUTSCHEN ABTEILUNG DER WELTAUSSTELLUNG ZU ST. LOUIS 1904
MODELLE: E. LIND, BERLIN
ARCH.: BRUNO MÖHRING, BERLIN
BRONZETREIBARBEIT VON GUSTAV LIND NACHF.

Image and detail (above) of one of Lind's jardinieres. Published in Gustav Lind: Metal Sculptor *(1905?). Donated by Paul Krüger to the Art Library, State Museums in Berlin, Prussian Cultural Heritage Foundation. Digitization by Dietmar Katz, 2025.*

The *Descriptive Catalogue* also presents a floor plan of the German exhibits in the Palace of Varied Industries that marks precisely where Gustav Lind's two jardinieres and two lions' heads were exhibited—just inside the main east entrance to the Palace of Varied Industries. With a 14-acre footprint, the Palace of Varied Industries was many visitors' first stop at the Fair. After walking into the palace through the east portico beneath two tall towers and passing through a small vestibule, a fairgoer would have seen Gaul's eagle perched at the German Court of Honor straight ahead.

Above that eagle was a wrought-iron Prussian eagle so large that it took more than a dozen men to install on the back wall of the Court of Honor. It was designed by Bruno Möhring, a well-known collaborator of Lind's, who also designed the German Court of Honor and Lind's jardinieres. A crisp photograph in the archives at the Missouri Historical Society's Library & Research Center is the best available evidence of the jardinieres' exact placement. In this image (below left), the jardiniere and lion's head can be seen on the eagle's left side. A view of the eagle's right side, this one in the collection of the St. Louis Public Library, confirms the symmetrical layout of Lind's jardinieres and lions' heads. These photographs show the two jardinieres in their prime, 70 years before they were pulled from an overgrown lawn in rural Missouri.

Now to the final question: How did these jardinieres end up in that Farmington lawn in the 1970s?

It helps to remember that the 1904 World's Fair was intended to be a brief manifestation of humans' creative glory. Nearly all of the buildings were temporary, and nearly every item on the fairgrounds would eventually be removed. Each exhibiting business, state, or nation was free to sell their wares to anyone who was interested, which sidestepped the work and expense of demolition or shipping pieces back home. Thanks to the many Americans who were eager to own a piece of the Fair, the process was even easier.

Railroader Louis Houck, for example, shipped innumerable pieces from the World's Fair south to Cape Girardeau. Houck had been the longtime president of the board of regents at what is now Southeast Missouri State University, and he filled the school's

The bald eagle guarding the entrance to the German Court of Honor in the Palace of Varied Industries, 1904. Gustav Lind's jardinieres and lions' heads were placed in niches on each side of the eagle. Left: The jardiniere and lion's head on the eagle's left. Missouri Historical Society Collections. Right: View of the hall showing another jardiniere and lion's head on the eagle's right. St. Louis Public Library Digital Collections.

View of the German Court of Honor from the east entrance of the Palace of Varied Industries, looking toward the bald eagle (center) and the wrought-iron Prussian eagle above the exit to the palace's courtyard, where the German exhibit space continued with a German country home and garden. The jardinieres and lions' heads are hidden by the display cases. Unknown photographer, 1904. St. Louis Public Library Digital Collections.

new academic hall with items from the Fair, including office furniture, light fixtures, and a grand collection of plaster reproductions of classical and modern statuary. Some of the practical items—the light fixtures, for example—are still in use at the school, and the statuary can be seen at Southeast's alumni center in Cape Girardeau.

The preface of the *Descriptive Catalogue of German Arts and Crafts* notes that Germany's exhibits had "created such an impression upon the visiting public" that the nation planned to "give the American lover of art such an opportunity as he may not have again for a long time to come" by selling almost everything. Prices would be reasonable, and the US government, the catalog assured, had "modified custom house rules" to streamline sales.

Ferdinand Wiederholdt was put in charge of selling Germany's exhibits. Wiederholdt was born in Germany in 1846, immigrated to the United States in 1868, married a German immigrant named Hedwig around 1875, and had five children—four of whom were living when the 1900 Census taker knocked on their door at 1211 Morrison Avenue in St. Louis (today's LaSalle Park neighborhood). Interested par-

ties were told they could meet with Wiederholdt "at the Commercial Office of the Imperial German Commission, Varied Industries Building, every day during the Exposition," and he'd be prepared to provide "any information as to prices, deliveries, etc."

Sales were brisk, and Wiederholdt proved so adept at earning commissions that in 1905 he purchased an interest in the J. H. Crane Furniture Company, located downtown at N. 4th Street and Washington Avenue. A press report published in local English- and German-language newspapers highlighted his efforts at the World's Fair: "Mr. Ferdinand Wiederholdt . . . who so ably and successfully conducted the selling of the large and artistic furniture exhibit of the German Section in the Varied Industries Building of our World's Fair, acquired an interest in our company."

Precisely who saw Lind's jardinieres during the World's Fair and negotiated a price with Wiederholdt will likely never be known. Even so, enough threads exist to pull together a reasonable theory about the jardinieres' chain of custody between 1904 and their rediscovery 70 years later. It begins with Ellsworth M. Statler, who was born in Pennsylvania during the Civil War. After successfully operating a temporary hotel at the 1901 Pan-American Exposition in Buffalo, New York, organizers of the St. Louis World's Fair approached him about doing the same in 1904. The result was the Inside Inn, the only hotel located on the fairgrounds. As the Inside Inn's owner, Statler had many opportunities to walk the fairgrounds, and he almost certainly ventured into the Palace of Varied Industries, one of the Fair's most popular attractions. Did he see the jardinieres? Did he buy them? Of course, we don't know for sure.

What we do know is that Statler made a considerable profit from the Inside Inn, and he used the earnings to start what would become a national hotel empire during the first half of the 20th century. St. Louis's Statler Hotel at 9th Street and Washington Avenue opened in 1917. Charlemagne (Charles) Heiss, a German immigrant born in 1883, oversaw the hotel's construction and was its first manager. In his youth he'd been a bellhop at a hotel in Heidelberg.

Heiss was employed by Statler for a decade before he moved from management to owning two large hotels in downtown St. Louis. The Mayfair opened in 1925 and hosted new radio station KMOX that December. The Lennox Hotel followed four years later; KMOX would broadcast from both hotels into the early 1930s. By the time Heiss died in 1956, the Mayfair Room in the Mayfair Hotel and the Rathskeller in the Lennox Hotel were considered two of the city's best restaurants.

Might the fancy jardinieres have stood at the Statler Hotel's curbside or in its lobby? Or maybe later, at the Mayfair or the Lennox? Judging by images of the upscale hotels' interiors, the jardinieres would have been perfectly at home in either of them. As Heiss hobnobbed with St. Louis's elite, did someone offer them for sale? Did he purchase these German exhibit items to make his properties feel more like his native country? Perhaps the jardinieres came to Heiss through a third hotel that he owned in the late 1920s, one with a direct connection to the World's Fair: the Kings-Way Hotel on Kingshighway between Lindell and West Pine. Now the site of the One Hundred Above the Park apartment tower, the hotel had been built as the Buckingham to accommodate Fair visitors. Did the Buckingham's original owner buy the jardinieres? All of these scenarios are possible, and they bring us back to that home in St. Francois County.

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Denzel and Joann Jennings purchased their property from the estate of Catherine King in March 1973. She had lived on the property as a widow for 15 years after the death of her husband, William, whom she married in 1948. William King was born in St. Louis in 1900 to an Irish family who'd lived in the city for five decades. Many King men served in the St. Louis Police Department, including William's Irish-born grandfather, also named William, and his father, James. William purchased the St. Francois County property in 1941, around the time he owned King's Bar in St. Louis, one block away from the Mayfair Hotel.

William's brother Joe was the Mayfair's transportation manager. Joe's wife, Julia, managed the Mayfair and later the Lennox, where she worked for Heiss and his successors from 1927 until she retired from that position in the late 1960s—the "first woman to manage a major hotel in St. Louis," her 1992 *St. Louis Post-Dispatch*

obituary noted. Might Julia be the link between the jardinieres and her brother-in-law William? Did her husband, Joe, the hotel's transportation manager, deliver them to his brother's property in the country? The answer to these questions is: Possibly.

Two more pieces of circumstantial evidence point to a King connection. When the Jenningses moved to the property, the previous owners had left many items behind—including some from the St. Louis hotels Julia King had managed, a share of stock in the Louisiana Purchase Exposition Company in the name of William King's father, and personal photographs of the Kings enjoying their St. Francois County property. Additionally, a photograph of their front lawn taken in the late 1940s or early 1950s shows several small planters, larger jardinieres (though not the Lind ones), and beautiful statuary likely from the World's Fair. After Catherine King died in 1972, all of the items were conveyed with the home's purchase.

It's documented history that these jardinieres were found around 1974, shortly after the Jenningses purchased the home on land that had once belonged to William King. It's highly probable that William brought the jardinieres and other pieces to his property several decades after the World's Fair, likely in the early- to mid-1940s. And it's plausible that the jardinieres were at a St. Louis hotel managed by his sister-in-law sometime after the late 1920s and before they were placed on the St. Francois County property. Still, particulars remain elusive.

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The talented metal sculptor Gustav Josef Moriz Lind died of chronic kidney inflammation, a condition

The gathering at the Mineral Area College Museum in Park Hills, Missouri, with Gustav Lind's jardinieres. From left to right: Gary Bunting, Bruce and Melissa Workman, Loyd Ervin, Colton Adkisson, Stan Winkler, Rodney Wilson, Keith Zoromski, and Annette and Gene Fritsche. Photograph by Brandon Scheldt, July 17, 2025.

often caused by exposure to excessive amounts of copper, in January 1903, nearly 16 months before the delayed World's Fair in St. Louis opened its gates. His jardinieres were dated 1904, a year he did not live to see. Nevertheless, Lind's metalworking colleagues at his Genthiner Street workshop and his friends in Berlin packed up the final works of his lifetime. They were carried across the Atlantic by ship, taken by train to St. Louis, and unloaded at Forest Park, where they were staged at the coveted German Court of Honor in the Palace of Varied Industries. For seven months Lind's beautiful jardinieres undoubtedly impressed the fairgoers who saw them—just as they impress us still, almost 125 years after he created them.

Lind was buried at St. Matthias Cemetery in Berlin for a "period of repose," which lapsed long ago. His grave and marker are now gone, and perhaps a half-dozen others have since occupied his former burial site. Lind's light has also dimmed with the passage of time, but it was not extinguished—for over a century, his jardinieres have continued to speak on behalf of their creator.

At midday on July 17, 2025, at the Mineral Area College library in Park Hills, a few miles from Raggedy Annie's, 10 people gathered to hear preliminary research from this writer about the jardinieres and to honor the memory of Gustav Lind. Bruce and Melissa Workman, who owned one of the jardinieres for nine years, came from Farmington. Gene and Annette Fritsche, the current owners of both jardinieres, drove over. The team who restored the pieces in 1981 was there: Loyd Ervin from Cape Girardeau and Stan Winkler from Ste. Genevieve. Gary Bunting, a World's Fair collector from Cape Girardeau, was there too. The college provost, Dr. Keith Zoromski, joined the event, as did history department instructor Colton Adkisson. We talked about the "tubs"—and about how they are not "tubs." We wondered what Denzel and Joann Jennings would think about the long journey their rescued treasures have been on since they were unearthed 50 years ago. And we talked about Gustav Lind and what he would make of being remembered more than a century after his death.

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Author acknowledgments: *Thanks to Gene and Annette Fritsche; Melissa and Bruce Workman; the Jennings family (Jeanniece and Jim Hassell, Troy Hassell, Kristina and Johnathan Dunn, and Denzel Jennings Jr.); Loyd Ervin and Stan Winkler; Dr. Keith Zoromski and Colton Adkisson; Miranda Rectenwald; Mike Truax; Joe Lampe; Corben Crites and Juan Carlos Gutíerrez Pérez; Mary Ellen Campbell; Thorsten Coers; Niels Damgaard; librarians in Potsdam, Nuremburg, and Berlin; the Missouri Historical Society; and my mother, whose pointed question about this project did not deter me: "Son, really, who's going to be interested in this?"*